THE RAGTIMER

JANUARY/FEBRUARY 1975

PUBLISHED BY
THE RAGTIME SOCIETY

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CLASSICAL RAGTIME

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THE RAGTIME SOCIETY
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is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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RAGTIME...
UNDER YOUR HAT

It is a pleasure to say welcome again to our continuing members. Thanks for making it possible to start into 1975 with a RAGTIME flourish. Your prompt response to the call for renewals has permitted us to include the following items with the first issue THE RAGTIMER for 1975:

(1) Your membership card for the year 1975. Please add your signature to complete the validation of same.

(2) Your copy of the SOCIETY CATALOGUE which has been revised and updated. It becomes effective from January 1975.

So much for the good news and now the bad. "INFLATION" was just another word not so long ago. Now it has become a reality. In the November/December 1974 issue of THE RAGTIMER we warned of the need to increase the annual membership rate. Effective May 1, 1975 the membership fee will be $8.00 per year. Late renewals and new memberships that are sent in prior to May 1, 1975 will be accepted at the old membership rate.

It is with some sense of gratification that the Board of Directors, in establishing the increased membership fee, is able to point out that it will be the first time since 1967 that this kind of action has been necessary.

As we enter into 1975 the familiar words of William Shakespeare could well be heeded in another go 'round of RAGTIME:

(continued on page 4)

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"There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries
On such a full sea are we now afloat,
And we must take the current when it serves,
Or Lose our ventures."

It now seems as though the whole world knows about Scott Joplin and his association with music called RAGTIME. The name and portrait of Scott Joplin has appeared on the covers of countless reissues of records and music folios as well as on new publications and record pressings. For fear that the great Scott Joplin is left to stand alone in the public's notion of what RAGTIME is all about, now is the time to let that same whole world know about the equally great and independent contemporaries of Joplin. You know about them and you know about the equally fine works of ragtime composers like James Scott, Joseph Lamb, Eubie Blake, Tom Turpin, Charles Hunter, George Botsford, Henry Lodge, Percy Wenrich, Clarence Woods and so many, many others. Some present-day ragtimers do more than their share in promoting RAGTIME, but every member can help spread the gospel.

The last of the important Joplin contemporaries is still with us. It is a joy for our SOCIETY to wish our only honorary life member a HAPPY BIRTHDAY. The unmatched EUBIE BLAKE will be 92 on his next birthday February 7, 1975. You may wish to send personal greetings to this outstanding gentleman of ragtime, even though the date has passed by before you write. His address is care of Eubie Blake Music, 284A Stuyvesant Avenue, Brooklyn, N.Y. 11221, U.S.A. Indeed we wish EUBIE good health and continued activity for every day of his 93rd year.

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(Ed. Comment: On the eve of his 90th birthday, two years ago, Eubie was doing what he loves doing to this very day -- performing on stage at the piano. The particular occasion was a concert in the Goodman Theatre at Chicago. The following is taken from an article by Harriet Choice which appeared in the Chicago Tribune, February 4, 1973, along with the photo of Eubie by photographer John Austad. As an aside matter, we learned that the prelude to his 92nd birthday involved a trip to Paris with his wife Marion where Eubie did television appearances for the first channel for France. He was under the friendly auspices of a fellow ragtimer, SOCIETY MEMBER Jean Christophe Averty who produces and directs television shows for French audiences.)

Eubie: Ragtime to Broadway and back again

There was an era when cakewalks, one steps, marches, waltzes, and rags, in particular, dominated the American musical scene. Tho the elements of the music were borrowed from Europe and Africa, it was our music, and people responded to the syncopated sounds spread across the country by itinerant

pianists. Ragtime had both guts and grace, and its appeal was wide. In the pre-jazz years, it became something of a national craze.

Today the music is enjoying a renaissance thru the recordings and concerts of classical pianists who recently discovered the genius of Scott Joplin. For the most part, their playing is correct; their interpretation is usually unfortunate.

The music's current acceptance is due largely to the appearances of Eubie Blake, one of the pioneers of the Harlem stride school of ragtime and hot piano [his first composition, "Charleston Rag", was completed in 1899, the year he was 17 and the year Joplin published the biggest ragtime hit of them all, "Maple Leaf Rag"]. The lyricisim coupled with the heavy beat in rags were strong factors in Eubie's music when he set out to make his contribution to the American musical. Two of his pieces, "I'm Just Wild About Harry" and his own favorite, "Memories of You", have become standards.

Eubie will play a concert tomorrow night at the Goodman Theater - two days before his 90th birthday.

EUBIE BLAKE was attacking a piano the first time I saw him at a St. Louis ragtime festival.

"Talk to me, talk to me," he shouted over the difficult passages of "Stars and Stripes Forever". The piano responded with a wobble. At breakfast the next morning he told me he'd learned his raggedy version of the Sousa march as a young man from a fellow pianist, One-Legged Willie Joseph.

In the years since my first meeting with him, I learned more about this American folk hero as we both attended various musical events, including last November's jazz festival in West Berlin.

We were both staying at the Schweitzerhof. One night I entered the hotel restaurant for a midnight snack to hear a familiar rhythmic voice spouting "Irving Berlin was the greatest show composer America ever had."

There was Eubie, carefully eating a sandwich and holding audience with two admiring Germans. "Berlin couldn't write music, and he could only play in two keys," he expounded. "But he stood up to Jerry Kern and George Cohan and all the men who were musicians. They'd write a hit show; he'd write a hit show. He was so melodic! Absolutely Broadway!"

Melodic. Absolutely Broadway. In discussing Irving Berlin's songs, Eubie had described much of his own music.

His long, lean hands reached for the first of many cigarettes as he began the story of his life, a story familiar to many who have seen his recent guest spots on TV talk shows.

"I was born in 1883 in Baltimore," he began, accenting particular words the way he would accent notes in a song.

After a gentle reminder that I too knew the story well, I asked him whether he preferred working on rag or show tunes.

"I'm glad you asked me that," he said. "I only play ragtime now because I can make a living at it. I liked writing Broadway shows, ya know, the way they used to write 'em. And opperettas. Like 'Porgy and Bess'. I wish I'd written it."

Even if he didn't write "Porgy and Bess", Eubie has had his many moments on Broadway. In 1921 years after he had teamed up with lyricist Noble Sissle, he and Sissle wrote the music for a play. The book was by the show business team of Flournoy Miller and Aubrey Lyles. "Shuffle Along" opened in May at the 63rd Street Theater with an all black cast.

"If I never did anything else," Eubie said in a voice of a man who was into black pride long before it was a daily expression, "I've made my contribution to my country." Miller and Lyles, Sissle and Blake put the Negro back on Broadway.

"You see, after Jack Johnson the fighter had his problems with this country, they lessened the Negro's position in vaudeville. Only the big shots were working. But we brought them back!"

Not without some difficulty, however. Because he had a soft spot for waltzes, Eubie wrote "I'm Just Wild About Harry" for "Shuffle Along" in waltz time. But one of the stars objected, saying, "You can't have a waltz in a colored show!" So "Harry" became the catchy one step that the late President Truman adopted as his campaign song.

Little more than a year later, Sissle and Blake came up with "Chocolate Dandies".

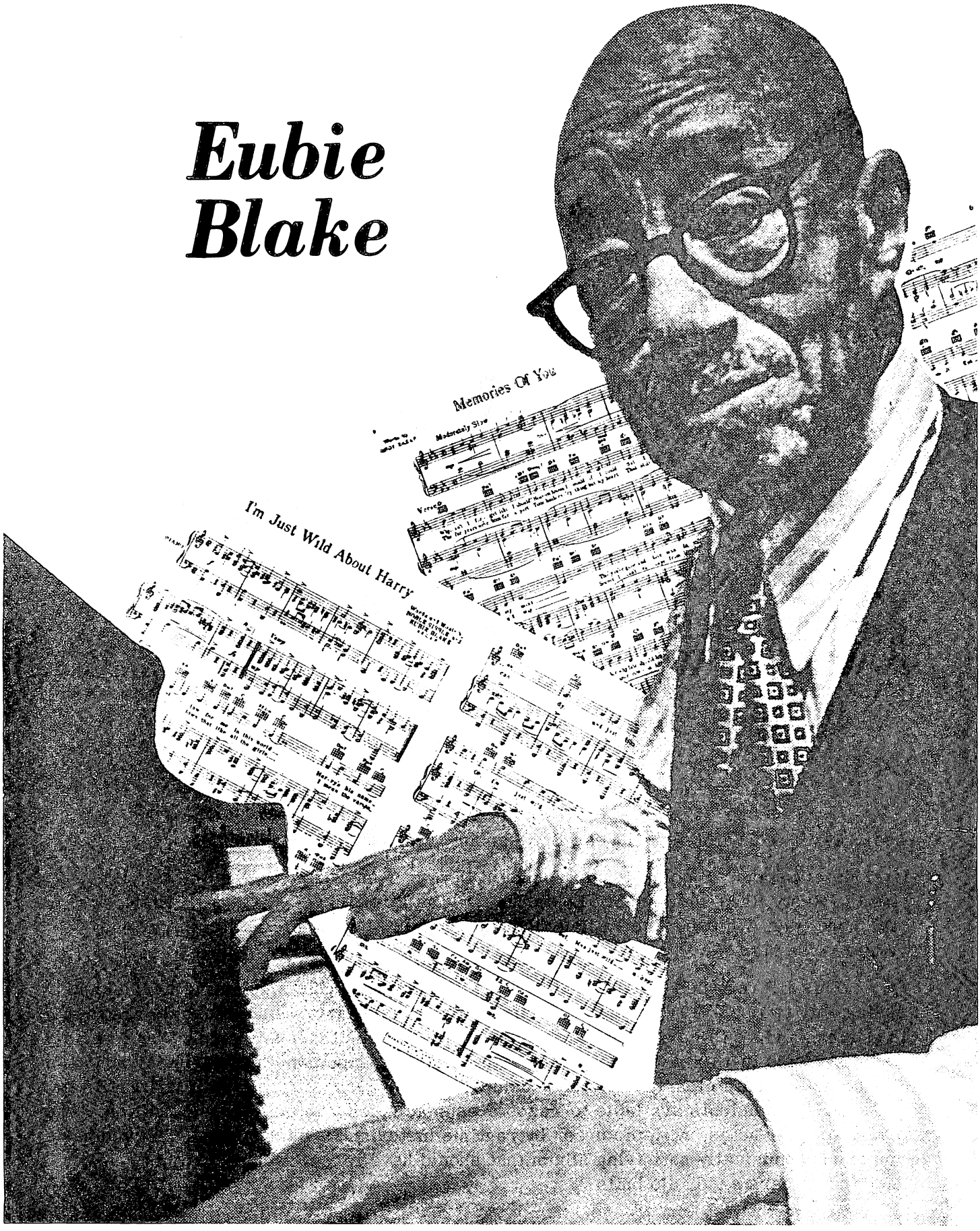
"We wrote 'Dixie Moon' for 'Chocolate Dandies'," he sighed. "What a great tune! I can still hear it - just the strings - playing 'Dum-te-dum-da'. First you'd see only the tip of the moon, but as it got full, the audience would say, 'Ah-h-h!'

"But they quieted down when they saw our pretty girls in their hoop skirts. I told the producer, 'Take those hoops out of those skirts.' Because they were beautiful, see, and in those days, remember, colored people weren't supposed to be. We had fine colored people ever since slavery, but the audience didn't want to think that."

"Chocolate Dandies" closed in eight months, a relatively short run, compared with "Shuffle Along". Perhaps because the producer refused to take the hoops out. Robert Kimball (author of "Cole") and William Bolcom (a pianist who will also perform at Goodman tomorrow night), co-authors of a book on Sissle and Blake to be published in March, attribute the closing to the cost of having a cast of 125 and three live horses.

"The horses were Sissle's idea," Eubie chuckled. "They were on a treadmill for the race scene. It lasted 30 seconds, a long time on stage. The guys behind the curtains would be working the treads to make the lead man's horse come in. That was a show!"

He stood up and headed for the piano, saying, "I gotta be careful how I say this next thing, but I'm going to tell it like it is. Now the young people today call Sissle and

Eubie Blake

Blake 'Uncle Toms'. They don't understand that you couldn't run over the people who had all the money and power. You had to get in there subtle like. Today those young people would holler if I said "Mammy'. That's an endearing word to me. You know the Jewish comedian Myron Cohen? He can talk in dialect, but we can't. Isn't that something? Maybe some day the young folks will understand.

"Now, what do you want to hear?" he asked as he sat down at the piano, gently fingering a key with an ugly old cigarette burn on it. "Dixie Moon" was, of course, the first request.

After that, he played Luckey Roberts' "Spanish Venus" and his own "Tricky Fingers," which he wrote to stump other pianists. But the great James P. Johnson "picked it up in three hearings when he was so young he had to drink sarsaparilla."

Eubie also played "Dicty's on Seventh Avenue", a song he composed when he was a lad in his sixties to prove he could use the whole tone scale. It was the first number he recorded for his own record company, which he started about a year ago.

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by
TEX
WYNDHAM

Yazoo 1044 'Fred Van Eps and Vess L. Ossman: Kings Of The Ragtime Banjo'

Selections: Ossman - Smoky Mokes, Peaceful Henry, Yankee Land, The Smiler, Popularity, Rusty Rags Medley, St. Louis Tickle; Van Eps - Red Pepper Rag, Black Diamond Rag, Whipped Cream Rag, Ragtime Oriole, Junk Man Rag, Policy King, White Wash Man.

This LP reissues some of the earliest ragtime recordings, starting in 1900 and including only two post-1913 sides, covering two near-legendary names in banjo ragtime. Both Ossman and Van Eps play briskly and accurately, simultaneously displaying zest and showmanship that amply demonstrates why they were such popular artists. The banjos stand out quite clearly over the accompaniments, generally relatively-stiff military-type bands, the originals available to Yazoo presumably being in quite good condition. And informative liner notes, with pictures, by ragtime historian David A. Jasen, and you have an important, musically satisfying album that should have immense appeal to historically-oriented ragtimers and banjo buffs.

* * *

Banjar BR-1781 'Banjo Ragtime And Other Classics', by LeRoy Larson, banjo.

Selections: Mississippi Rag, Wild Cherries Rag, Dill Pickles Rag, Calliope Rag, Kitten On The Keys, King Chanticleer, Twelfth Street Rag, Theme From 'The Cincinnati Kid', Hungarian Dance No. 5, Recuerdos De La Alhambra, Malaguena, Medley: Flight Of The Bumble Bee and Sabre Dance.

Available at $5.50 (in the United States) from Banjar Records Inc., Box 32164, 7440 University Avenue North East, Minneapolis, Minnesota 55432.

Supported by the light-stepping, sympathetic background rhythm of pianist Don Chappell, plus occasional string bass and percussion, Larson turns in rolling, spirited renditions of seven rags on Side One, balanced by a flip side containing mostly familiar light classics. Larson seems a bit more at home on the latter, but the good-time feeling of the ragtime numbers puts them over despite a few missed notes that probably only the hard-core ragophiles will notice. Larson offers somewhat more full-chord work than Ossman and Van Eps, who apparently favored single-string picking, and the bigger banjo sound puts punch into the performances. Side One -- pretty good job; Side Two -- not within the purview of this column, so you're on your own.

* * *

Pa Da P7401 'Eddy Davis Plays Ragtime, Featuring Buck Kelly'

Selections: Cascades Rag, Bethena Waltz, Euphonic Sounds, Magnetic Rag, The Entertainer, Stop Time Rag, Gymnopedies No. 1, Golliwogg's Cakewalk, Russian Rag, Original Rags.

Available at $5.98 (in the United States) from Pa Da Publishing, P.O. Box 27083, Riverdale, Illinois 60627.

The first four above-listed titles, comprising Side One of the LP, amount to virtually note-for-note transcriptions of Joplin's piano scores, Davis (I suppose) handling the right hand and Kelly the left. Two unaccompanied banjos tend to lack something in terms of body, especially at the rather plodding tempos selected here, but "Euphonic" is crisp, to-the-point, and works quite well. Side Two is a mixed bag, ranging from a jaunty, swinging ride on "Russian" to Satie's "Gymnopedies", an unsyncopated 3/4-time number that seems to me to have nothing to do with ragtime despite what the liner notes say. This one has its moments, but if you're not deeply into banjo, you'll probably lose interest somewhere along the way.

* * *

Music Minus One CJ 13 'Zinn's Ragtime String Quartet'

Selections: Chevy Chase, Scott Joplin's New Rag, Music Box Rag, Harlem Rag, Maple Leaf Rag, Heliotrope Bouquet, The Nonpareil, Stoptime Rag, The Easy Winners, Hurricane Rag.

Personnel: William Zinn, 1st violin; Stanley Karpienia, 2nd violin; Vincent Liota, viola; Julius Ehrenwerth, cello.

The recent surge of ragtime LPs has included several experiments in non-piano ragtime, ranging from magnificent to execrable, and among these surprising and unusual items, Zinn's splendid record ranks with the very best. The four musicians, each with complete technical command of his instrument, blend into a full, rich ensemble, producing a fine, swinging rhythm that I didn't expect from a "classical" string instrumentation. The arrangements are superb, especially the three by Liota (Zinn wrote the others), done with skill and good humor, bringing out the best features of each composition; executed with flair and dash, they make up a unique album that is a sheer delight. I could go on, but you really ought to be sure to hear this.

* * *

Flying Dutchman BDL 1-0549 'Old Rags', by The New Sunshine Jazz Band.

Selections: Scott Joplin's New Rag, High Society, The Smiler, Georgia Grind, The 12th Street Rag, One Step To Heaven, Cum Bac Rag, Ma Ragtime Baby, Run Of The Mill Rag, Frog-I-More, Dat Gal Of Mine, Oh Daddy, The Man From The South.

Personnel: Thornton Hagert, trumpet; Dan Priest, cornet; Don Rouse, clarinet; Clayton Eakle, trombone; Gary Wilkinson, piano; Fred Stork, banjo/guitar; Tom Gray, bass; Gil Carter, drums.

Available from Vernacular Music Research, 1601 N. Randolph Street, Arlington, Virginia 22207.

This LP consists mostly of turn-of-the-century stock arrangements of some quality rags, adapted for instrumentation of a conventional small dance band. At its best ("Georgia" -- clean, propulsive; "Gal" -- easy-rolling cakewalk), the New Sunshine Jazz Band brings a period flavor and sense of authenticity to the proceedings; unfortunately, the eight musicians span a fairly broad spectrum of ability, with the weaker elements surfacing to a distracting degree on several tracks. Several titles are quite obscure, or previously unrecorded by full band, all of which is explained in trumpeter Hagert's fascinating and thorough set of notes, which you get by ordering the LP directly from the above address and which appear only in excerpted form on Flying Dutchman's jacket. Principal appeal here is to histroically-minded listeners who want to hear these rarities or study the early arranging styles.

* * *

Angel S-36078 "Scott Joplin: Magnetic Rag', by The Southland Stingers.

Selections: Magnetic Rag, Elite Syncopations, Heliotrope Bouquet, The Nonpareil, Lily Queen, The Strenuous Life, Binks' Waltz, The Sycamore, Eugeniz, Something Doing.

Personnel: George Sponhaltz, conductor-arranger; John Audino, Mario Guarneri, trumpets; Dominck Fera, clarinet; Dick Nash, trombone; Ronnie Lang, flute/piccolo; Jerry Vinci, Nathan Ross, violins, Allan Harshman, viola, Marie Fera, cello; Ralph Grierson, piano; Chuck Domanico, string bass; Tommy Johnson, tuba; Shelley Manne, drums.

Ten Joplin numbers scored in the now-familiar "Red Back Book" style, played cleanly and crisply by a studio orchestra. The Red Back Book charts, with their

relatively simple voicings and heavy reliance on strings and woodwinds to carry the melody, are quite susceptible to successful imitation by any well-schooled arranger who conscientiously tries to get below the surface of the material. Sponhaltz brings it off about half the time, finding more cheer in "Magnetic" than this reflective work usually offers, bringing a full-blooded sound to the relatively thin "Something Doing" and "Binks' Waltz", and showing ingenuity and imagination in the colorful effects that enhance the strutting "Sycamore". Invention flags a bit on the others, which lean somewhat too heavily on piano-or-strings-with-rhythm and fail to make full use of the orchestra's resources, but even these are bright, exuberant performances that are easy to enjoy.

* * *

MCA 2115 'Marvin Hamlisch - The Entertainer'

Selections: Maple Leaf Rag, Grandpa's Spells, Bethena, Stoptime Rag, Ragtime Nightingale (orchestral), The Entertainer, Mexican Dreams, Ragtime Nightingale (piano with rhythm), Rialto Ripples, Heliotrope Bouquet, I Love A Piano.

Hamlisch, through his adaptation of Joplin's compositions for the feature "The Sting", has, accidentally perhaps, played an undeniably important part in developing the popular interest in ragtime that, to the delight of us all, has led to production of ragtime sheet music, records and literature in a volume unprecedented for half a century. Not a ragtimer and not claiming to be one, Hamlisch as a full-time professional musician understandably can be expected to follow up his hit LP of "The Sting" soundtrack with another LP that again draws heavily on ragtime source material and offers a similar ensemble sound (also along "Red Back Book" lines). The result contains more concessions to commerciality than dedicated ragophiles will tolerate, but several of the tracks are successful as ragtime -- a robust version of "Maple Leaf" and a tasty arrangement of Gershwin's "Rialto Ripples" -- or offer some novel, and logical, thoughts on the tunes themselves (eliminating the 4th and 5th strains to "Bethena", for example, tightens the piece, making it less sombre, rambling and pretentious; removing the last 3 little 8-bar "strains" to "Stoptime", and reintroducing the longer, melodic trio, gives the work stature as compared with its familiar, somewhat disjointed "stoptime" tricks). If this album by Hamlisch continues to bring ragtime-flavored music before a wide audience, fine; there are LPs on the market openly masquerading as ragtime that are less worthy.

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COMPOSE RAGTIME MUSIC - (LOTS-OF-LUCK)

Roger Hankins of Boston presented the SOCIETY with a new boxed game called "Compose Ragtime Music with Scott Joplin" the new MELODY DICE GAME. The publicity says "make over a million Ragtime Tunes, (1. Toss dice, 2. Find musical cards from dice values, 3. Toss dice five times and 4. You can PLAY YOUR SONG from the cards.). If you are interested in a novelty development from the current "Joplin" wave of commercialism, the source is Carousel Publishing Corp., 27 Union Street, Brighton, Mass. 02135.

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SOUNDS FAMILIAR

ROGER HANKINS

NOSTALGIA ANYONE ?

It is a very strange thing nowadays to go into a music store and pick up a copy of 100 piano solos called the "Golden Encyclopaedia of Ragtime from 1900 to 1974" and then pick up another album entitled "John Brimhall's 100 Greatest Hits of the 70's" and find that both albums contain a lot of identical material. This strange state of affairs is brought about in part by the present generation's adoption of Scott Joplin as one of their own, and in part by the many current song writers who have adopted the ragtime idiom as their own best means of expression.

The two above-mentioned albums give prominent mention not only to Scott Joplin but to the present day song writing team of Irwin Levine and Larry Brown who have pioneered a style of their own called Rag-Rock. The success of the Levine and Brown songs is as much a phenomenon of our own day as is the Joplin revival. Stylistically their songs belong in the period of Al Jolson and Eddie Cantor, and their success proves that the ragtime song, and indeed Vaudeville itself, in alive and well in this decade of the '70's.

The chief performers of the Levine and Brown songs are Tony Orlando and Dawn or as they are sometimes called "Dawn's New Ragtime Follies featuring Tony Orlando." The mock sincerity and good humored approach of this group is ideally suited to the exaggerated vaudeville imagery found in the lyrics of the Levine and Brown songs. How much the success of the songs is due to Tony Orlando and Brown songs. How much the success of the songs is due to Tony Orlando and Dawn is hard to say, but one reason for their success lies in what can best be described as "calculated nostalgia". It is not uncommon to hear a new Levine and Brown song and be convinced that it is really an old song being revived today.

All the elements of the old style songs; melodic, harmonic, rhythmic, lyrics, etc., are not only found in the Levine and Brown songs but are frequently impossible not to find. Their song "Who's In The Strawberry Patch With Sally" uses the expression 'neath the shade of the old apple tree' followed shortly by the phrase 'whisperin I love you' (recalling Paul Whiteman's early hit). Another one of their hit songs "Tie A Yellow Ribbon Round The Ole Oak Tree" can't help but bring to mind other songs about yellow ribbons and old oak trees. The Dawn-Orlando recording uses a patter chorus which unconsciously suggests Hoagy Carmichael's song "Up a Lazy River By The Old Millrun" due mainly perhaps to the 4th and 7th words. The melodies are completely different but in a patter chorus certain similarities emerge. Sometimes Levine and Brown follow the same formula that other writers used. "Knock Three Times" uses the familiar outline of Kerry Mills classic "Red Wing" and "Steppin' Out I'm Gonna Boogie Tonight" uses the pentatonic scale in a manner faintly suggestive of "Dinah".

The innumerable ways by which Levine and Brown can evoke memories of old time songs is best illustrated by another of their improbable song ideas "Say Has Anybody

Seen My Sweet Gypsy Rose". The obvious allusion here is to Gypsy Rose Lee but the phrase 'Sweet Gypsy Rose' includes three of the most popular words found in Tin Pan Alley literature dating back to the Gay 90's era of "Sweet Rosie O'Grady" and Victor Herbert's "Gypsy Sweetheart". According to the lyrics Sweet Gypsy Rose has rings on her fingers and bells on her toes. This exact expression is found in one of the more popular songs of 1909 "I've Got Rings On My Fingers". The melody line of Gypsy Rose would be identical with the first 8 bars of a popular hit of 1910 called "Every Little Movement" but a slight alteration of the rhythmic structure hides this similarity effectively. However the new rhythmic format with 4 implied solid beats to the bar together with the curve of the melodic line results in a very strong suggestion of another old favorite "Rock-A-Bye Your Baby With a Dixie Melody".

All these similarities to previous highly successful songs give abundant proof that the old proven formulas still work in today's market. There is still gold in them thar hills, as attested by the sales figures of some of these songs which have sold in the millions. The only question remaining is, "If Levine and Brown can do it, why can't the rest of us do it?"

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(Ed. Comment: The death of Walter N. H. Harding was noted in the January/February 1974 issue of THE RAGTIMER Page 12. More details come from Oxford, England on a current basis. U. K. members and visitors to England will soon be able to view the collection at The BODLEIAN LIBRARY at Oxford University. The following appeared in The Globe and Mail at Toronto on Tuesday, January 21, 1975.

'PENNILESS' RAGTIME PIANIST LEAVES FORTUNE IN BOOKS

OXFORD, England (Reuter) - A Chicago ragtime pianist who spent his final years as a shabbily-dressed old man sitting alone on a park bench has left a collection of rare books worth more than $1,380,000 to the world's largest university library.

The Bodleian library at Oxford University said that the first batch of the 23,000-volume collection arrived last week at London's Heathrow Airport.

The books were collected by London-born Walter Harding, who emigrated to the U. S. with his parents when he was four. He died in December, 1973, at the age of 90.

Harding worked in Chicago as a ragtime pianist in the early 1900s and played the organ in movie houses during the silent film era.

At the time of his death, friends said Harding ran himself into debt during the 1930s building up his collection, mainly of music scores and songbooks back to the seventeenth century. Friends believed he had died penniless.

A spokesman for the Bodleian library said the collection was one of the largest single donations the library had ever received.

"We pride ourselves on the collection of obscure books going back to our foundation in 1598," he said. "But this collection has the only copies of some remarkable songbooks."

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FOR SHEET MUSIC COLLECTORS

The following may be of interest. Joe Berman of Miami Beach, Florida uses a grading scale for valuation purposes in the conduct of his sales of old music:

The value of Old Sheet Music is determined by the following classification according to condition;

MINT - Absolutely PERFECT in all respect.

EXCELLENT - Name of owner on cover, or otherwise PERFECT.

VERY GOOD - Usable, but may have name of owner on cover and SMALL rips.

GOOD - Usable but may have cover separated and other MINOR defects.

FAIR - Playable - But DEFINITELY NOT a Collectors item.

POOR - Just what the name implies, NOT a Collectors item.

Edge trimming (however slight), any repairs with tape, adhesives, sewing, stapling or any other mechanical means of connecting the Sheet Music DOWNGRADES the value OF ANY SHEET MUSIC.

Creases and folds also drop the value downward.

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RAGTIME IS SWEEPING A WIDE PATH

How does this grab you ragtimers? In the Toronto Sunday Sun, October 6, 1974, Gerald Levitch, in praising Toronto's Sackville Record 2005 (John Norris-Coda Magazine) entitled TEDDY WILSON IN TOKYO, had the following to say: "The repertoire is mostly standards from the 30s and 40s, and ought to be heard by a few of the newly-converted ragtime fans who might be under the vague impression that American popular music ended in 1917."

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BRIEF ENCOUNTER

EUBIE BLAKE speaking of SCOTT JOPLIN says: "I only met him once. It was in Mrs. Brown's place in Washington. She had a cafe for Negroes in Pennsylvania Avenue near the White House. Scott was the biggest of all as a composer of ragtime. The people in the place were pressing him to play, and Joplin said to me: "Eubie, I can't play any more, I'm sick." Scott Joplin was nearing the end of a productive life. Eubie says Scott played anyway: "He had no business playing in a place like that. He was really a fine man."

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When Rudi Blesh and the late Harriet Janis titled their 1950 book "THEY ALL PLAYED RAGTIME", they could not know how much more appropriate that title would become by 1975. Twenty-five years later there are more performers than ever playing ragtime.

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CAPSULE INFORMATION RELEASES ----------FOR HAPPY HUNTING

NOTE: We often receive information from members and other sources which can be passed along in brief form as items of possible general interest. CAPSULE INFORMATION RELEASES do not refer to items or material which can be obtained from the SOCIETY. Further, we do not guarantee the accuracy of the information given. Under the conditions stated, we are able to publicize a broader coverage of promising information coming to our attention.

LP Records - Al Mothershead of DIRTY SHAME RECORDS (Box 5217, Hannegan Station, St. Louis, Mo. 63139, U.S.A.) offer two piano solo records: BOB WRIGHT - KRAZY KAT AND OTHER RAGS DSR 1237 and TERRY WALDO - SNOOKUMS RAG DSR 4552 (See SOMETHING DOING for Terry's Whereabouts.)

Book - The Art of Ragtime by William J. Schafer and Johannes Riedel - (cloth bound, 250 pages) deals with "Form and Meaning of an Original Black American Art". Published by Louisiana State University Press, Baton Rouge, Louisiana, U.S.A. 70803 ($10.00 in U.S.)

LP Record - New Black Eagle Band - GHB59 - The New Black Eagle Jazz Band consists of a group of Boston area business and professional men and includes Society member, Dr. Eli Newberger (See Something Doing). Record can be ordered directly from the band group (U.S. price postpaid $5.50) at 128 Front Street, Marblehead, Mass. 01945.

LP Record - Finger-bustin' Ragtime - Dave Jasen - Blue Goose 3001 - 54 King Street, New York, N.Y. 10014 (U.S. price postpaid $5.95). Dave plays 16 rags including some of his own.

LP Record - ZEZ CONFREY played by JOHN JENSEN (a living authority on Confrey) GS1051, - 20 piano solos including early Confrey novelty rags as well as popular favourites like Dizzy Fingers & Kitten on the Keys. JOHN has done two other Ragtime albums - James Scott Piano Rags (GS1044) & Joseph Lamb Piano Rags (GS1045) - all are available from GENESIS RECORDS INC., 1641 - 18th Street, Santa Monica, California, U.S.A. 90404.

Sheet Music - Member Austin Kitchen's composition "Mississauga Rag" has now been published. It is a number he has performed at Bashes here in Toronto. Members of the Society can purchase copies from Austin for $1.00 per copy. Send to Austin E. Kitchen, R. R. 3, Mississauga, Ontario, Canada, L5M 2B3.

Sheet Music - Joe Berman, 1855 Daytonia Road, Miami Beach, Florida, U.S.A. 33141 solicits want lists for old sheet music. Offers individual items and collections of old music from time to time to those on his mailing list.

LP Records - Robert R. Rippey, 316 Downing Drive, Waukesha, Wisconsin, U.S.A. 53189 advises that he stocks hard to get LP's and that he is a source for ragtime, traditional jazz and dixieland records (out-of-print or new).

LP Record - AMERICAN BEAUTY: 12 Ragtime Classics played by BRIAN DYKSTRA may be obtained by writing to Brian Dykstra, Department of Music, The College of Wooster, Wooster, Ohio, U.S.A. 44691. (U.S. price postpaid is $5.00.) - See Tex Wyndham review of September/October 1974.

Catalogue (Books and Records) - Member Harvey N. Roehl of VESTAL PRESS advises that the 1975 edition is now available. Covers such subjects as players, orchestrions, music boxes, piano rolls, organs, and includes carousels, old automobiles and railroads - Write to THE VESTAL PRESS, P.O. Box 97, Vestal, New York, U.S.A. 13850.

Piano Rolls - Hollywood Player Piano Roll Company, 8416 N. Beckford Avenue, Northridge, California, U.S.A. 91324 - offers recuts from original rolls of a wide selection of ragtime compositions by SCOTT JOPLIN, JAMES SCOTT and JOSEPH LAMB. For full details write to the above named company.

LP Record - THE NEW SUNSHINE JAZZ BAND has a new record OLD RAGS FDL1-0549. Tony Hagert is leader, available from J. Donald Rouse, 5010 - 11th St. Arlington, Virginia 22205, U.S.A. (Price $6.00 in U.S.) - See Tex Wyndham review in this issue of THE RAGTIMER.

Magazine - CODA, Canada's Jazz magazine Editor is John Norris - a regularly published journal with an international readership - offers records for sale - Coda Publications, P.O. Box 87, Station "J", Toronto, Ontario, Canada M4J 4X8.

Organization - NATIONAL SHEET MUSIC SOCIETY - founded for the increase and dissemination of knowledge about America's music. Issues a monthly newsletter (except July and August) of interest to collectors of sheet music - Box 2235, Pasadena, California 91105, U.S.A.

Mail Auctions - BANJO DAN McCALL, Apt. 3, 50 Grove Street, New York, N.Y., U.S.A. 10014 - conducts mail auctions of old sheet music, records and books. For information write to him at the above address.

Piano Roll - 'Member Harvey Roehl brought to the Bash last year the manuscript of "The Vestal Press Rag", a thickly-scored work in the classic ragtime tradition that combines some unusual features with touches reminiscent of Joseph Lamb. Harvey can now supply a piano roll of this tune, played by its composer Jonathan Jensen, for $3.50 postpaid in the U.S., $4.50 elsewhere. Piano roll buffs should contact Harvey at P.O. Box 97, 3533 Stratford Drive, Vestal, New York 13850.'

LP Records - BIX BEIDERBECKE MEMORIAL JAZZ BAND. Billy Barnes, trumpet; Skip Strong, trombone; Joe Ashworth, clarinet and soprano saxophone; John Schober, alto saxophone; Tex Wyndham, piano; John Gill, banjo; Bill Tagert, tuba; Bill Donahoe, washboard; Jay Duke, drums. Davenport Blues, Louisiana: From Monday On; seven more. AUDEX 103, (U.S. price $6.50) (Bix Beiderbecke Memorial Jazz Band, 171 Summit Avenue, Upper Montclair, N.J. 07043).

SOUTHAMPTON DIXIE, RACING, AND CLAMBAKE SOCIETY JAZZ BAND: Come On and Stomp. Billy Barnes, trumpet; Roy Rubinstein, trombone; Joe Ashworth, clarinet; Tex Wyndham, piano; Connie Worden, banjo; Barry Bockus, bass; Bill Donahoe, washboard; John Gill, drums. The Chant; Buddy's Habits; Panama; six more. FAT CAT'S JAZZ 142, (U.S. price $5.98) (Fat Cat Records, Box 458, Manassas, Va. 22110).

Both records were given favourable reviews by John S. Wilson in the December 1974 issue of High Fidelity Magazine.

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Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

Marjorie Freilichden
Apt. 15C, 485 First Avenue, New York City, N.Y. 10016

Is working on a Master's thesis to be given as an oral history of Joseph Lamb. She seeks help from members in bringing together as much information about Lamb as possible.

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John M. Phillips
9612 Old Bonhomme Road
St. Louis, Mo., 63132, U.S.A.

Has a collection of some 80 rags and is currently looking for a copy of "Cakewalkin' Babies From Home". He would like some help.

****

I am presently working on an article about Johnny Maddox, as the result of personal interviews in Denver, for the Denver Jazz Club. A copy will be forwarded. Famous Music Corporation, New York, N.Y., 10023 has reissued Johnny Maddox recordings in their new ten (two record) series under the title of "Famous Twinsets" (PAS 2-1029). Artists on other twinsets include Liberace, The Mills Brothers, Eddie Peabody, The Andrews Sisters and Billy Vaughn.

Dorothy Melinsky, Denver, Colorado, U.S.A.

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Dear Friends - We have appreciated all your attention in THE RAGTIMER - Many Thanks.

Larry Melton
The Scott Joplin Ragtime Festival, Inc.
Sedalia, Missouri

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Our member Dr. Julian F. Vincent wants other interested members to be aware of the British publication:

"Banjo, Mandolin & Guitar Magazine"
B.M.G. c/o 22 Earlham Street
Cambridge Circus, London, England

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The Ragtimer is doing an excellent job of keeping music lovers informed, and we always read it with pleasure.

David W. Wallace Jr., Overland Park, Kansas, U.S.A.

(Ed. Comment: One member forgot to renew his membership at the beginning of last year and expressed his later feeling this way):

You are missed very much. Come back, Sweet Mama, don't leave me no more!

Jack W. Farrell, Bronx, N.Y., U.S.A.

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Peter L. Sebring
P.O. Box 462, Bristol, Vermont

Would like to locate collections of Joseph Lamb and James Scott.

****

A. D. Walton
Oundle, Peterborough, England

Sends word that the town of Oundle has been holding a music festival each year, (Saturday, April 19, 1975) - a regular event which began in the early 1900's. For the first time a new class has been introduced for solo piano:

Class 88 - open to all amateurs - competition

KEYBOARD RAGTIME, Jazz or Blues not to exceed 3 mins.
("own choice")

(Ed. Comment: It is pleasant to report one small inroad for ragtime as part of the growing recognition throughout the world of our chosen music.)

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In the way of ragtime-related activity in this area, Johannes Riedel of the University of Minnesota Music Faculty (one of the authors of The Art of Ragtime), has videotaped a series of shows to be broadcast by the University of Minnesota as a television course on American popular music this winter quarter. In one segment on the banjo, I do two rags on the 5-string classic banjo -- "St. Louis Rag" and "Cascades Rag".

Lowell Schreyer, Mankato, Minnesota, U. S. A.

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Donald F. Conine, BMI
Route 2, Box 60, Swaggertown Road
Scotia, N. Y. 12302

Would like to have contact with members in the Albany - Schenectady - Troy area. His telephone number is AC 518-399-4066.

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Astonishingly, it's ten years since I first wrote to you, and once again I'm enormously grateful to you. Ragtime is in a very different state from what it was in 1964. I went to see an old friend in Cambridge the other day. He's principal of one of the colleges there, and I didn't know he had any knowledge of ragtime, but within minutes he'd got out his volumes of Joplin that he'd just bought, and was playing them with considerable verve. He now wants to explore other ragtime composers, I'm happy to say.

What good friends ragtime players are! I've just formed a friendship with one of your members in Texas, who has a friend here in deepest Derbyshire. It must be something in the music.

Peter Turner, Chesterfield, England

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Debra Denise Lacye
67 W. 10th Avenue
Columbus, Ohio 43201, U.S.A.

Would like to correspond with fellow ragtimers.

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Frank Panetta
204 Washington Road
Pittsburgh, Pa. 15221

Would like to meet other ragtimers in the Pittsburgh area.

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SOMETHING DOING...

JOHN ARPIN - Solo piano in the Brandy Tree, The Prince Hotel, Cor. York Mills & Don Mills Roads, 5:30 to 8:00 p.m. Then leads band in Le Continental Dining Room, Monday to Saturday.

BOB DURST - (RAJAH OF RAGTIME) at the Landmark Hotel, Las Vegas, Nev. thru March 16, at the Holiday Inn N.E. Louisville, Ky. March 31 thru May 3rd.

DON EWELL - at the Life Lounge, 3233 N. Ocean Blvd., Fort Lauderdale, Florida, with Andy Bartha and the Deep South Dixieland Jazz Band.

"GASLIGHT" GALE FOEHNER - at Rochester, N.Y. - Regularly performing ragtime and sing-a-longs with slides at concerts and private party engagements.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesday, Friday and Sundays.

KEN MAYHERCY - (RAGTIME $ BILL) Plays regularly at the Ramada Inns at Casper and Steamboat Springs, Colorado.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, Detroit, Michigan, Friday nights.

MAX MORATH - on the road with his new show "The Ragtime Years".

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury.)

TOM NOEL - on the road with his living portrayal show "Mark Twain at Home". Tom is adding a new impersonation to his performances: "Mr. Jelly Lord" based on the career of Jelly Roll Morton. March 22 - Goshen, Indiana

CHARLIE RASCH - with SISTER KATE, at the Cow Palace, Bancroft Rd. about 8 miles west of Toledo, Ohio, Fridays & Saturdays 9:00 p. m. on.

TOM SCHMUTZLER - and the Hardware City Temperance and ragtime Society, at Shakey's Pizza Parlor, Vernon, Conn. - Fridays and Saturdays.

BOB SEELEY - at Charlie's Crab Restaurant & Lounge, 3230 Pine Lake Road, Orchard Lake, Michigan, Monday thru Saturday, 7:30 p. m. on.

- also plays at "Bobbies" Restaurant and Lounge, 30100 Telegraph Rd. (between 12 and 13 Mile Rds.) Southfield, Michigan, 5:00 p. m. to 7:00 p. m. Tues. thru Friday.

DAN SUMMERS - and the New Charleston Chasers (with the ODJB sound), at Speak Steak House, Whirlpool St. at Cleveland Avenue, Niagara Falls, N. Y., Saturday nights and some Friday nights.

TREBOR TICHENOR - on The Goldenrod Showboat, at St. Louis, Missouri. Does weekly radio show on Sunday 8:00 p. m. - KWMU - FM 90. 7 called "RAGOPHILE with Trebor Tichenor".

TERRY WALDO - begins a 5-week European tour on January 11. The first stop is Germany. Watch for "THIS IS RAGTIME" on radio in your area. It's a weekly show done by Terry Waldo for National Public Radio.

TEX WYNDHAM - and The Red Lion Jazz Band, appearing regularly, at The Surrey Restaurant, 1101 Philadelphia Pike, Wilmington, Delaware.

BILL ZINN - and Zinn's Ragtime String Quartet doing Concerts and College dates in the New York area.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

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POISON IVY

RAG

COMPOSED BY

HERBERT INGRAHAM

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Published by "Shapiro" MUSIC PUBLISHER
Cor Broadway & Thirty Ninth Street.
New York

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